is remarkable how faithfully this reflected the fashions of the environment. The earliest German synagogues are perfect specimens of the romanesque style (as in the case of that of Worms, constructed in the eleventh century) or of the Gothic (as is to be found in the Alt-Neu Schul of Prague): those of Spain (e.g. at Toledo, Segovia or Cordova) reproduce the flowing Arabesques of the neighbouring mosques: Italy, at Venice or Padua or Eerrara, brings in the baroque influence: while the wooden synagogues of Russia and Poland are thought to reproduce the style and fashions of the ancient Pagan temples, of which no other trace survives.

In only one respect does it seem that the mediaeval Jew was responsible for an important architectural innovation. The precariousness of his existence made it desirable for his dwelling-place to be as strong as possible, and his wide-spread connexions indicated the means. Accordingly, it appears that he was the pioneer of domestic architecture in stone in Northern Europe. It seems more than a coincidence that all over England ancient dwelling-houses of especial solidity are even now associated with the names of the Jewish owners of seven centuries ago. In what was formerly the Lincoln Jewry, above all, some admirable specimens survive—said to be the oldest dwelling-houses in Europe (outside Spain) which are still inhabited.

The nineteenth century at last opened the doors of architecture to the Jews: and they were not slow to take advantage of the fact. English Jewry provided at

least one important figure—George Basevi, whose works include that perfect specimen of the neo-classical style, the FitzwiUiam Museum at Cambridge. In Germany, in the middle of the century, the most prominent name in this sphere is that of Georg Hitzig, President of the Academy of Art, who designed the Bourse (1859-64) and the Reichsbank (1869-77). Many of the local branches